LINN

Europe's Golden Age

Magnificat

directed by
Phillip Cave

echo

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Tomás Luis de Victoria
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Francisco Guerrero
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Gregorio Allegri
3. Miserere 11:28

Giovanni Pierluigi da Palestrina
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Total Running Time: 57 minutes

Recorded at
Saint Jude-on-the-Hill,
Hampstead, November 1995

Recorded by
Philip Hobbs

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BenTurner

Design by
gmtoucari.com

soprano: Lisa Beckley, Janet Coxwell, Sally Dunkley, Rebecca Outram

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tenor: Ashley Catting, Steven Harrold, Daniel Norman, Tom Raskin

bass: Jonathan Arnold, Neil Bellingham, Matthew Brook, Robert Macdonald

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Evolving gradually from the single flowing lines of Gregorian chant, the polyphonic music of the great composers of the sixteenth and seventeenth centuries continues to draw us into its atmosphere of timeless contemplation. Influenced no doubt by the great buildings for which they were composed and the liturgies and occasions which they adorned and beautified, these great works speak to us today as powerfully as when they were written. This recording begins an exploration of European church music from this period, known as the Golden Age.

Spanish composers contributed enormously to the polyphonic repertory of this period and amongst them were the great masters Francisco Guerrero and Tomás Luis de Victoria. Victoria was a choirboy in the cathedral at Avila and after his voice broke, he went to study in Rome, quite possibly as a pupil of Giovanni Pierluigi da Palestrina. He became a priest and was chaplain to King Philip II's sister, the Dowager Empress Maria, for many years. He is hailed as the greatest Spanish Renaissance composer and his output comprises exclusively Latin sacred music. Famed for the smooth lines of his polyphony, Victoria's music is nonetheless imbued with great fervour and emotional intensity. Guerrero, too, was renowned for the simple beauty of his music; a pupil of Morales, he visited Rome, Venice and the Holy Land, and his music flourished in Spain and Spanish-America for more than two centuries.

Gregorio Allegri was composer, singer and maestro di cappella at the Sistine Chapel and his *Miserere* has appealed to countless listeners over the centuries. It was for many years a musical secret guarded jealously by the Sistine Chapel until, as the story goes, the young Mozart heard the work and sat down and wrote it all out from memory, unleashing a host of copies. It is a simple piece of music and its effect is made in the alternation of verses sung in plainchant with verses sung by the full choir and by a quartet. The latter includes the soprano high Cs and true to the performance practise of the Sistine Chapel Choir at the time, ornaments are added in this performance.

Regarded by many as one of Da Palestrina's finest works, this setting of Jacopone da Todi's devotional poem *Stabat Mater dolo rosa* is for eight voices and dates from 1589-90. It was performed for many years exclusively by the Papal Choir and like Allegri's *Miserere*, was also a closely safeguarded musical possession. It is a simple setting but very moving. In the nineteenth century, Wagner heard the work and described the experience as 'full of unspeakable emotion'. The work has continued to move audiences to the present day.

The Portuguese composer João Lourenço Rebelo became a favourite of King John IV who knighted him and appointed him in charge of the music of the Chapel Royal. *Panis angelicus* is a seven-part motet and one of sadly very few of Rebelo's works which survived the earthquake in Lisbon in 1755. As colourful stories about musicians go, Carlo Gesualdo, Prince of Venosa, is high on the list: he was a nobleman and an amateur musician, notorious for the murder of his adulterous wife. His works are full of unexpected dissonance and striking chromaticism, usually in response to the strong emotions of the texts which he set, as amply demonstrated in this Passiontide work *O vos omnes*.

Josquin des Prez may well have written *Absalon fili mi* in memory of Duke Juan Borgia, the son of Pope Alexander VI, who was murdered in 1497. The text takes three laments from the Old Testament – those of David, Job and Jacob mourning for their sons – in which the sombre effect is enhanced by very sonorous writing for the lower voices only.

The most famous musician of his day and the most-published composer in Europe, Orlandus Lassus wrote in almost every style available and in many languages. *Timor et Tremor* is a highly evocative piece full of daring harmonies and rhythmic devices responding to every detail of the text. *Justorum animae* dates from 1582 and is a gentler work, radiating peace and fulfilment. *Tristis est anima mea*, a Passiontide work, was included in *Selectissimae Cantiones* of 1568 and shows Lassus' style at his most suave and mellifluous, especially in his treatment of the highly descriptive phrase 'vas Jug am capietis' ('you shall take flight') where the voices follow each other in an evocative passage of descending imitative phrases.

Texts & Translations

1. Ave Maria

Ave Maria, gratia plena,	*Hail Mary, full of grace:*
Dominus tecum;	*The Lord is with thee.*
benedicta tu in mulieribus	*Blessed art thou among women*
et benedictus fructus ventris tui Jesus.	*And blessed is the fruit of thy womb, Jesus.*
Sancta Maria, regina caeli,	*Holy Mary, queen of heaven,*
dulcis et pia.	*Gentle and holy.*
O Mater Dei ora pro nobis peccatoribus	*Mother of God pray for us sinners*
ut cum electis te videamus.	*That we may see thee with the chosen.*

2. Ave Virgo sanctissima

Ave Virgo sanctissima,	*Hail, Holy Virgin, most blessed Mother of God*
Dei Mater piissima, maris stella clarissima.	*Bright star of the sea. Hail, ever glorious,*
Salve, semper gloriosa, magarita pretiosa,	*Precious pearl, beautiful as the lily,*
sicut Jillum formosa, nitens, olens velut rosa.	*Shining and giving perfume like the rose.*

3. Miserere

Miserere mei, Deus, secundum	*Have mercy upon me, O God,*
magnam misericordiam tuam.	*In your great mercy,*
Et secundum multitudinem	*And by your boundless compassion*
miserationum tuarum	*Wipe away my sin.*
dele iniquitatem meam.	
Amplius lava me ab iniquitate mea	*Wash from me my iniquity,*
et a peccato meo munda me.	*And cleanse me from my sin.*
Quoniam iniquitatem meam ego cognosco,	*I know well my transgression,*
et peccatum meum contra me est semper.	*And my sinfulness is ever before me.*
Tibi soli peccavi, et malum coram te	*Against you alone have I sinned*
feci; ut iustificeris in sermonibus tuis,	*And done evil in your sight:*
et vincas cum iudicaris.	*It is right that you pass sentence*

Ecce enim in iniquitatibus
conceptus sum et in peccatis
concepit me mater mea.
Ecce enim veritatem dilexisti;
incerta et occulta sapientiae
tuae manifestasti mihi.
Asperges me hyssopo, et mundabor:
lavabis me, et super nivem dealbabor.

And just that you give judgment.
For behold, I was born to wickedness,
And in sin my mother conceived me.
For behold you delight in truth,
You have shown me
The secrets of your wisdom.
Sprinkle me with hyssop and I shall be clean.
Wash me, and I shall be whiter than snow.

Auditui meo dabis gaudium
et laetitiam,
et exsultabunt ossa humiliata.
Averte faciem tuam a peccatis meis,
et omnes iniquitates meas dele.

Let me hear the sounds of joy
And gladness, and the bones
You have crushed will rejoice.
Turn your face from my wickedness,
And wipe away all my sins.

Cor mundum crea in me, Deus,
et spiritum rectum innova
in visceribus meis.
Ne projicias me a facie tua,
et spiritum sanctum tuum ne auferas a me.

Create a pure heart within me, O God,
And grant me a new
And righteous spirit.
Cast me not away from your sight
Nor take your Holy Spirit from me.

Redde mihi laetitiam salutaris tui,
et spiritu principa li confirma me.
Docebo iniquos vias tuas,
et impii ad te convertentur.

Restore unto me the joy of your salvation
And uphold me with a steadfast spirit.
I will teach the wicked your ways,
And sinners will turn to you once more.

Libera me de sanguinibus, Deus,
Deus salutis meae,
et exsultabit lingua mea iustitiam tuam.
Domine, labia mea aperies,
et os meum annuntiabit laudem tuam.

Deliver me from bloodshed, O God,
God of my salvation,
And my tongue shall extol your justice.
O Lord, open my lips,
And my mouth shall proclaim your praise.

Quoniam si voluisses sacrificium,
dedissem utique:
holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum et humiliatum,
Deus, non despicies.

If you had desired sacrifices,
I would have given them;
But you delight not in burnt offerings.
My sacrifice to God is a broken spirit:
God will not despise a contrite
And humble heart.

Benigne fac, Domine,
in bona vo luntate tua Sion,
ut aedificentur muri Jerusalem.
Tunc acceptabis sacrificium iustitiae,

oblationes et holocausta:
tunc imponent super altare tuum vitulos.

In your loving kindness
Be favourable to Zion, O Lord.
Build anew the walls of Jerusalem.
Then you will receive the sacrifice
of righteousness,
Oblations and burnt offerings.
They will offer bullocks upon your altar.

4. Stabat Mater

Stabat Mater dolorosa
Juxta Crucem lacrimosa
Dum pendebat Filius.
Cuius animam gementem,
Contristatam et dolentem,
Pertransivit gladius.

The sorrowful mother was standing
Weeping next to the cross
While on it hung her Son.
Whose sighing soul,
Broken and sorrowing,
The sword had pierced.

O, quam tristis et afflicta
Fuit illa benedicta Mater Unigeniti.

Quae maerebat et dolebat
Et tremebat cum videbat
Nati poenas incliti.

O, how sad and afflicted
Was that blessed mother
Of the only-begotten.
Who grieved and suffered
While she beheld
The torments of her glorious Son.

Quis est homo qui non fleret
Christi Matrem si videret
In tanto supplicio?

Who is the man who would not weep
If he saw the Mother of Christ
In such great anguish?

Quis non posset contristari,
Christi Matrem contemplari
Dolentem cum Filio?

Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum;
Vidit suum dulcem Natum
Morientem, desolatum.
Dum emisit spiritum.

Eia, Mater, fons amoris
Me sentire vim doloris
Fac ut tecum lugeam:
Fac ut ardeat cor meum
In amanda Christum Deum,
Ut sibi complaceam.

Sancta Mater, istud agas:
Crucifixi fige plagas
Cordi meo valide:
Tui Nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.
Fac me tecum pie flere,
Crucifixo condolere.
Donee ego vixero
Juxta Crucem tecum stare,
Et me tibi sociare
In planctu desidero.

Who would not be saddened,
Should he behold the Mother of Christ
Suffering with her Son?

For the sins of his people
She saw Jesus in torment
And subjected to the whip:
She saw her sweet Son
Brought to desolation through death,
As he gave up his spirit.

Oh mother, fountain of love,
Make me feel the force of grief
So that I may mourn with you:
Make my heart burn
In loving Christ my God,
So that I may be pleasing to him.

Holy Mother, do this for me:
Fix the wounds of the crucified
Deeply into my heart;
Divide with me the pains of
Your wounded Son,
Who so deigned to suffer for me.
Make me truly weep with you,
Suffer with the crucified.
As long as I live
This I desire:
To stand by the cross with you
And join your deep lament.

Virgo virginum praeclara,	*Most bright Virgin of virgins,*
Mihi iam non sis amara.	*Be not bitter to me.*
Fac me tecum plangere.	*Make me mourn with you.*
Fac, ut portem Christi mortem,	*Make me bear the death of Christ,*
Passionis fac consortem,	*Share the burden of his passion,*
Et plagas recolere.	*And be mindful of his wounds.*
Fac me plagis vulnerari,	*Let me be wounded with his wounds,*
Cruce fac inebriari,	*Inebriated by the cross*
Et cruore Filii.	*And by the blood of your Son.*
Inflammatus et accensus,	*I am inflamed and burned,*
Per te Virgo, sim defensus	*Through you, O Virgin,*
In die judicii.	*May I be defended on Judgement Day.*
Fac me Cruce custodiri,	*By the cross may I be guarded,*
Morte Christi praemuniri,	*By the death of Christ protected,*
Confoveri£ratia.	*By his grace rewarded.*
Quando corpus morietur,	*When my body dies*
Fac ut animae donetur,	*May the glory of paradise*
Paradisi gloria.	*Be granted to my soul.*

5. Panis angelicus

Panis angelicus fit panis hominum.	*The bread of angels becomes the bread of men.*
Dat panis caelicus figuris terminum.	*The heavenly bread gives an end to earthy forms.*
O res mirabilis, manducat Dominum pauper,	*O marvellous thing: the poor,*
servus et humilis.	*Enslaved and humble man eats his Lord.*

6. O vos omnes

O vos omnes,	*All you who pass by,*
qui transitis per viam,	*Behold and see if there be any*
attendite et videte si est dolor sicut dolor meus.	*Sorrow like unto my sorrow.*

7. Vera est in luctum

Vera est in luctum cithara mea,
et organum meum in vocem flentium.
Parce mihi, Domine, nihil enim sunt dies mei.

My harp has turned to mourning
And my music into the voice of those that weep.
Spare me, Lord, for my days are nothing.

8. Absalon fili mi

Absalon fili mi,
quis det ut moriar pro te, fili mi Absalon?
Non vivam ultra,
sed descendam in infernum plorans.

O, Absalon my son!
Would that I might die for you, my son Absalon.
That I might live no longer,
But descend into hell weeping.

9. Justorum animae

Justorum animae in manu Dei sunt,
et non tanget illos tormentum mortis.
Visi sunt oculis insipientium mori:
illi autem sunt in pace.

The souls of the just are in the band of God,
And the torment of death shall not touch them.
In sight of the unwise they seemed to die:
But they are in peace.

10. Tristis est anima mea

Tristis est anima mea usque ad mortem,
sustinete hie, et vigilate mecum:
nunc videbitis turbam, quae circumdabit me.
Vos fugam capietis,
et ego vadam immolari pro vobis.

My spirit is sorrowful and would die;
Stay here awhile and keep watch with me -
Soon you will see a great crowd come to surround me.
You will take flight,
And I shall be sacrificed for you.

11. Timor et tremor

Timor et tremor venerunt super me,
et caligo cecidit super me:
miserere mei, Domine,
quoniam in te confidit anima mea.
Exaudi, Deus, deprecationem meam,
quia refugiam meum es tu et adjutor fortis.
Domine, invocavi te, non confundar.

Fearfulness and trembling have taken hold of me
And horror hath overwhelmed me:
Have mercy upon me, O Lord,
For my soul trusteth in thee.
O God hear my supplication,
For thou art my refuge and my strength.
In thee have I trusted: let me never be confounded.

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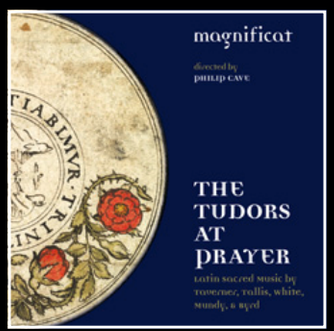

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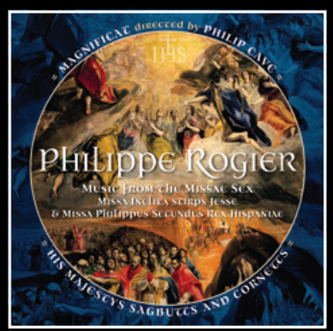
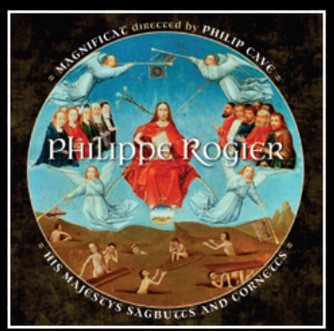
The Tudors At Prayer


MAGNIFICAT directed by PHILIP CAVE
Philippe Rogier
Music from the Missae Sex
Missa Ascendo ad patrem meum
Missa Inclita stirps Jesse
& Missa Philippes Secundus Rex Hispaniae
HIS MAJESTYS SAGBUTTS AND CORNETTS

Magnificat
Philippe Rogier:
Music from the
Missae Sex



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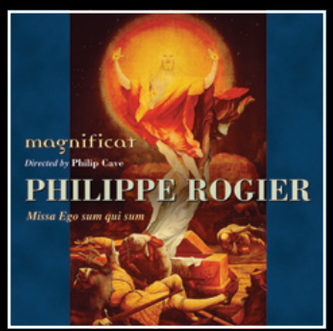
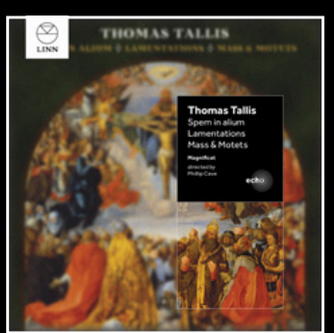


Magnificat
Philippe Rogier:
Missa Ego sum qui sum

Magnificat
Parsons, White & Byrd:
Where late the sweet
birds sang

Magnificat
Giovanni Pierluigi
da Palestrina:
Song of Songs



Magnificat
Thomas Tallis:
Spem in alium

Magnificat
Tomás Luis de Victoria:
Officium Defunctorum

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